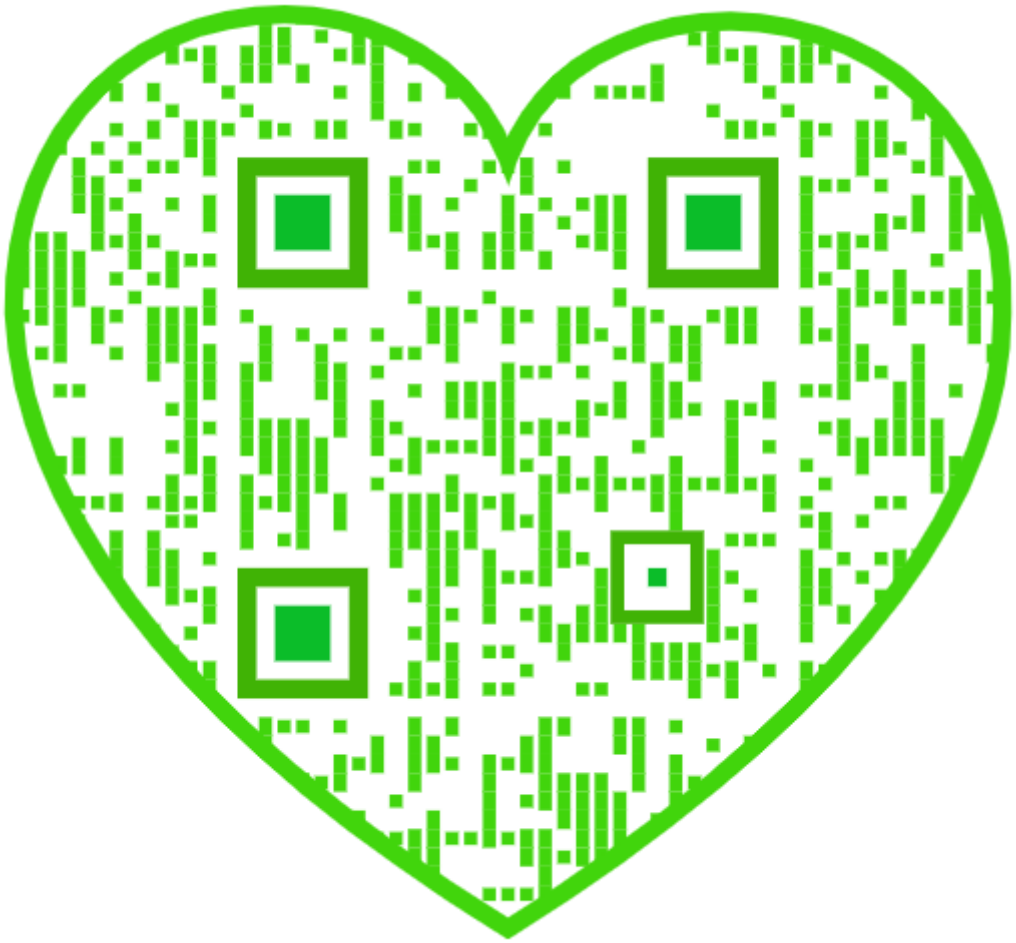

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THE ARCHITECT

VOLUME IX · NUMBER 6
JUNE · 1915

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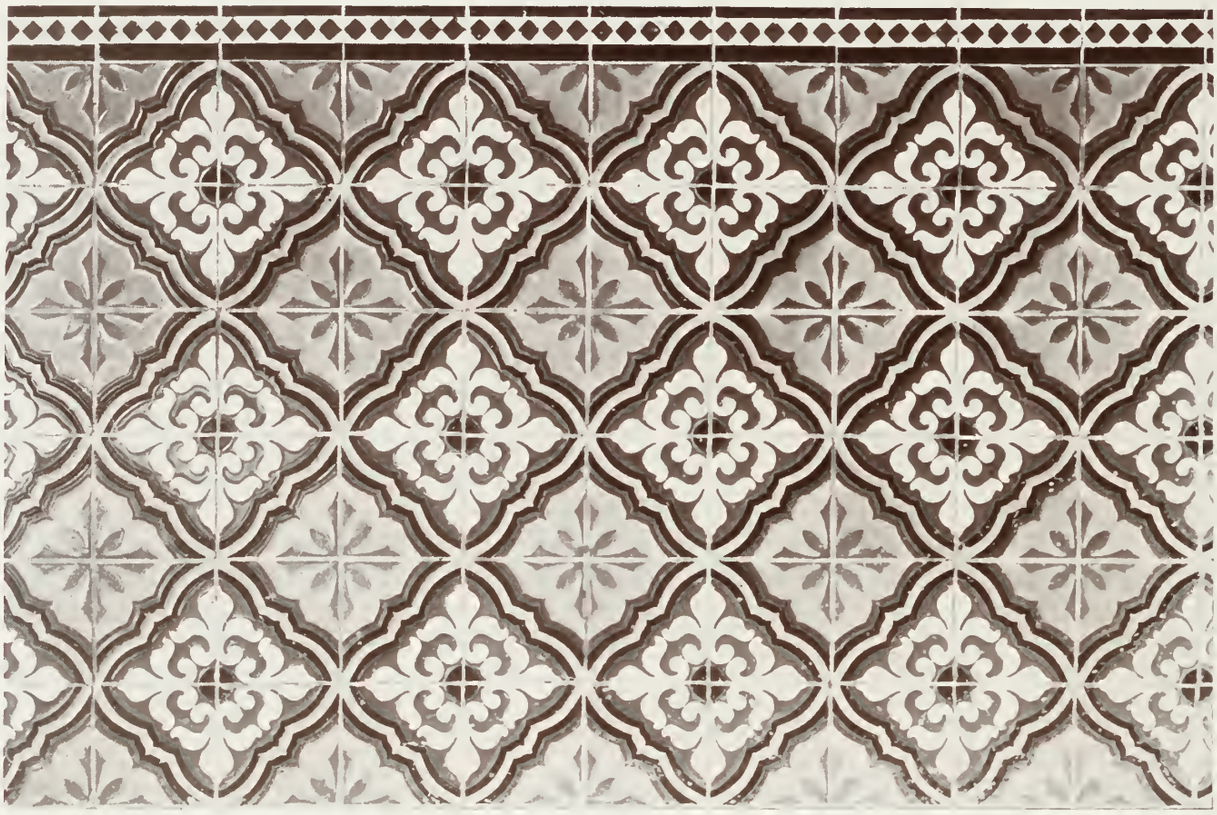

Wainscot Panel, Moorish repeating design (6-inch units), California State Building, Panama-California Exposition.

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FRONT

Thru-an-Thru
or The Story of a Fragment

I am but a fragment of a fluted shaft.
I am neither wood nor metal.
I was not carved from stone.
I was not dug out of ancient ruins.
My veins were not given to me by slow Nature.
Sedimentation, infiltration, and irruption are strangers to me.
I am neither marble nor travertine.
There are no calcareous deposits in my joints, although I come from an old and honorable family.
I belong to the **Terra Cotta** family.
Some members of my family are vain, I admit; they paint, they rouge; yea, verily, they veneer.
I indulge in none of these deceptions.
I am not one thing to your face and another to your back.
I am the same through and through.
I love the vagaries of the kiln, 'tis true; and they love me.
"Promiscuous!" say you? Well so be it.
I can defend my eugenics.
My progeny is ever the same,
Thru-an-Thru!

Thru-an-Thru
THE NEW TERRA COTTA

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BACK

Exhibit of Los Angeles Pressed Brick Company

Panama-California Exposition

Los Angeles Pressed Brick Co.

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United Materials Company

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THE ARCHITECT

VOLUME IX — SAN FRANCISCO, CALIFORNIA, JUNE, 1915 — NUMBER 6

J. A. DRUMMOND, Publisher . . . . . CLARENCE P. KANE, Editor

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Editorial

This Publication Broadens Its Field

As will be noted by our readers, the name of this publication has been changed to *The Architect*. The dropping of the words "Pacific Coast" from the title has been prompted by several reasons. The chief reason is the continued enlargement of its field of activities.

This magazine has regular paid subscribers in every State in the Union. We are confident it has reached that place where it stands on its own merit, and that it is not forced to confine its activities to a limited field, in any degree different from an architectural monthly of New York or any other Eastern city.

At the same time we are assured that this book should not and is not forced to use the words "Pacific Coast" in its title, for the same reason that a publication printed in New York does not deem it necessary to embody the words "Atlantic Coast" in its title.

An architectural publication can be printed in San Francisco, and be made as interesting and as valuable to the profession as can such a publication printed in New York or Boston.

Naturally, our interests are closely allied with those of Pacific Coast architects, but we also believe that the architects of the West are as much interested in seeing a publication of their own midst and of their own making—a book whose success was made possible by their earnest co-operation—attain national circulation and influence, as is the publisher himself.

There are to-day many architects in the several Pacific Coast cities whose services have been in demand outside of that territory usually known as the Pacific Coast. We know Pacific Coast architects who have successfully met competition in the Eastern and Middle States, and whose success promises an equally wide field for their brother workers of the Coast section.

And, again, it is of common occurrence for Pacific Coast manufacturers and producers to market their wares in Eastern States.

The main point, however, that we desire to make clear is that a Pacific Coast magazine can do business outside of its immediate territory, and while it might appear that we are only starting our efforts for wider activity, the facts show differently; for, at the present moment, we are, substantially, a national journal. Our subscription list, which includes leading architects in all the States, furnishes foundation for work of national character and scope.

Through our efforts and change of title of this publication, we shall be in a position to show to wider advantage the work of Western architects. *The Architect* will have attained a wider circulation and influence, and will represent and stand for a more decided factor in the world of architectural interests.

The Architect ranks as the third publication of its kind in the United States. Its general appearance, style and makeup, and, most of all, the matter contained within its pages from month to month, easily places it in that position.

In the very near future we shall open branch offices in Chicago and New York for the purpose of further caring for our increasing business and to add to the general efficiency of the magazine.

The publisher and editor of *The Architect* are constantly aiming to increase its utility and value. The finest quality of paper is used for its pages; the highest-grade cuts are used for reproduction purposes; the subject-matter is selected with circumspection, and, in every other respect, efforts are continually directed toward publishing a book of tangible interest and worth.

That our efforts along these lines have been noticed and appreciated, is at once manifested in our unusually fast increase in circulation and advertising.

Although we have reached a most satisfactory stage of progress, our efforts for the betterment of the publication shall not be diminished. We are ever ready to receive co-operation and suggestions, and trust that we shall continue to receive such helpful assistance.

We take this opportunity to express our sincere appreciation and thanks to Pacific Coast architects for their splendid support.

True Spanish Colonial Architecture

We draw special attention to our article in this issue regarding the use of colored glazed tile in Mission, or Spanish Colonial, architecture.

It is historically true that our cement finished "Mission" architecture is merely a survival of that incomplete

or "poverty" Spanish Colonial style, which was forced on the Franciscan padres by the absence of skilled workmen, and by that poverty which forbade them temporarily to import from Spain those colored glazed tile essential to true Spanish Colonial architecture.

While still too poor to have completed in California, even a single example of a Spanish Colonial cathedral, politics drove them from California.

Political revolution in Spain a century ago therefore produced the curious result of fastening upon our rich California a drab, colorless and inartistic architecture, which to the Franciscans of a century ago, represented only a poverty almost insulting to God. The desires and prayers of all these monkish leaders were for means (artisans and money) with which to reproduce in California such Spanish Colonial cathedrals as those built by the wealthy congregations of Mexico and South America. Spanish politics drove them from California too soon to realize their ideal.

Had California been settled by Italians or Spaniards, there would now be no "Mission" architecture. Instead, the "Mission" would have been long ago superseded by that attractive and permanently brilliant colored Spanish Colonial which would have given to California all that now draws so many tourists to Spain and Morocco.

But California was settled by those accustomed to cloudy skies, who did not know that a sky clear for ten months in the year demands throughout the world brilliant building colors. So much so that the poorest Italian fisherman colors even the sails of his fish boat.

Moreover, California furnished in the poverty Mission, a colorless architecture such as the Eastern United States had adopted from England. Sentiment led our settlers to adopt Mission forms in their buildings. Sentiment and ignorance continue (with few exceptions) the Spanish Colonial architectural forms, without that brilliant glazed tile coloring, which was its distinction and its beauty.

Is it not time for us to cease to be poor in our architecture? Have we not enough money and enough taste to change our drab and hideous Mission style into the true Spanish Colonial?

The Panama-California Exposition

By Frank P. Allen, Jr., Director of Works

It is very difficult for anyone who has had much to do with the design of a large project to judge clearly the result or even describe it truthfully. In looking at the finished work, he will see not only what is actually there, but also that which he was trying to express and the feeling he attempted to put into it. His perspective is too close for him to know how far he has succeeded.

This is particularly true in our case where we have tried to produce by buildings and planting an "atmosphere" of an older time and of a race foreign to most of our visitors. It has been said that "beauty is in the eye of the beholder." This certainly is true of atmosphere. If the beholder does not feel it, the whole picture becomes cold and colorless; it may hold his curiosity, but nothing more. But if the visitor is "sympatico," then the color and life are all there. For him the flowers bloom, the birds sing, the buildings carry him back to the age that produced them and romance waits in the next patio.

So I will not attempt to say what we have done, but rather what we tried to do and our reasons for doing so.

The fact that California was first explored by Spaniards coming from Mexico, and later settled by Spanish people from the same colony, provides sufficient historical reason for giving the exposition a Spanish character. But the best reasons for using the Spanish-Colonial lie in the style itself. Spanish-Colonial is a very broad term, as it covers the architecture of the Spanish colonies—particularly in America—through a period of almost 300 years. The colonial architects of these three centuries took their material from almost all the styles that had preceded them, as well as from those that were contemporary. They also took a great deal from the Aztec and Maya buildings which were scattered throughout Mexico and Central America. The work that resulted ranges from carefully designed and beautifully detailed examples of Spanish Renaissance, through the ornate and whimsical extravagance of Churrigueresque and Plateresque, down to the simple lines and plain surfaces of the California mission buildings. Although differing so widely, the various phases of the general style have a structural unity which makes them complementary to each other, even in the most extreme cases. An illustration of this may be seen in the two exposition buildings designed by Mr. Goodhue. He has given the California Building a most elaborate and finely detailed frontispiece and opposed this with the Fine Arts Building, which has perfectly plain surfaces and is absolutely devoid of ornament. Yet the two parts make a perfect whole and each is the better for the other.

Thus Spanish Colonial is probably one of the best styles for exposition use. The buildings may show an unending variety so that the visitor finds a new picture in each vista; the half-concealed patios and gardens continually arouse his interest and admiration, while color is abundantly supplied by the red-tile roof, the multi-colored tiles of domes and towers, and gay awnings and hangings. Furthermore, the architect is enabled to design buildings that are well in the style, consort agreeably with their neighbors, play their part in the general picture and still stay within the limits of any reasonable appropriation, which last always secures the enthusiastic support of the finance committee.

The Exposition is in the center of Balboa Park, standing on a mesa which is from 250 to 300 feet above the bay and overlooking the main part of the city, the bay, Point Loma, Coronado and the ocean. The principal approach is from the west, over a bridge spanning a wide, deep canyon. Thus the Exposition can be seen in its entirety from two sides. From the main canyon on the west run several smaller ones that cut into the Exposition at many points and surround it on the south.

In preparing the general plan, we had several points to consider: the site with its canyon, the view from the city, and, most important of all, a comparatively small budget. This last consideration determined the size of the Exposition and, to a great extent, the scale of the buildings.

In most of the large expositions the main group has been quite solidly built, with buildings comparatively close together and more or less symmetrical in plan. This arrangement was impossible with us on account of the frequent canyons and undesirable because the funds available were insufficient to cover the space. Consequently, our buildings are symmetrical around the main axis only, are all irregular in plan and are separated so that gardens and patios may be placed between them. The buildings are all connected by arcades which tend to make them count as groups rather than as individuals and so increases the scale of the whole.

This same informal treatment produces many charming effects from the gardens and parks, and is of constant interest to the visitor. In leaving a building he may enter a formal flower garden ablaze with color. Leaving this by a walk with solid walls of living green, he comes into a park where he has the choice of several routes; he may enter an exhibit building or continue through the park, in which case he discovers new views of the buildings he has left, and unsuspected vistas through the planting; and as he follows the path, he may stop to rest in a rose-covered pergola, in the cool shade of old trees or in the warm sun on the south.

These parks have been designed with as much care as the buildings and always with the object of holding the interest of the visitor. Long straight walks have been avoided; instead paths swing easily from one view to another; a view over the city and far to sea; turning back, a glimpse of a building with a tower rising high above the trees and then the path swings around the rim of a canyon which is a jungle of palm and bamboo with all the rich bloom, giant ferns and rank undergrowth of the tropics. And these paths have no ends. They are joined to one another and to the main avenues in such a manner that, once started, you may make a tour of the whole grounds without once turning back or running into a cul de sac.

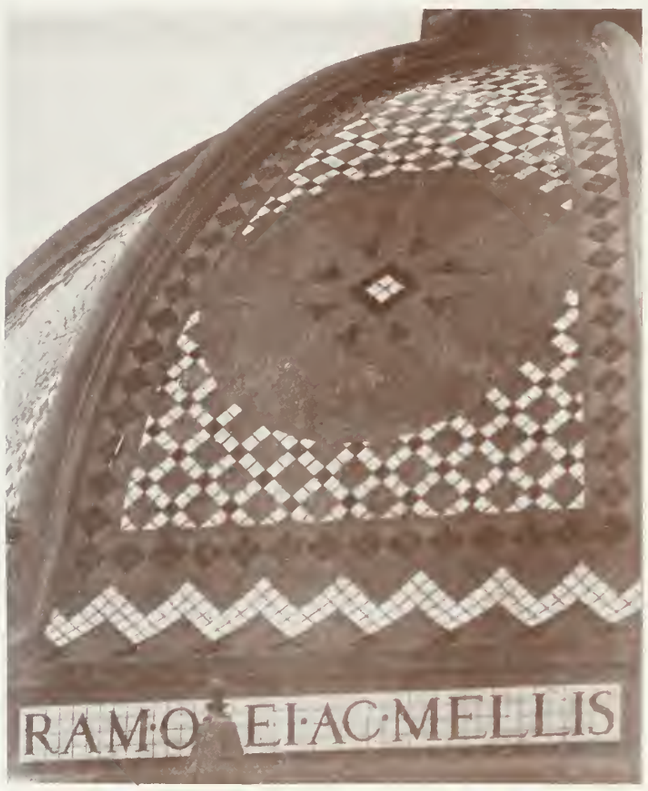
The planting of the Exposition is fully as important as the buildings. The Southern California climate permits the use of such a wide range of planting material that the landscape architect may choose any treatment from pine-clad highlands to tropical jungle. In our work, however, we have avoided the extremes, endeavoring to secure natural effects and escape any effect of artificiality. The canyons and their slopes are planted as the typical natural canyons of Southern California. In the bottom are groups of trees and meadows of wild flowers bright with color. The pools and small water courses are overhung with a heavier growth, while the slopes are covered with a dense chaparral which grows deeper and richer as it nears the buildings on the mesa.

And so we have tried with tower and dome, palm and vine, bright color and soft foliage to express not Spain nor Mexico, but Southern California as it is to those who love it. A land rich in color and strong in contrasts, demanding much and repaying more, where life requires the best that is in us and in return makes mere existence a delight. If this sounds extravagant, remember that nature made most of this land a desert and only untiring effort and devotion have made the picture we see to-day.

With such an aim, it is impossible that we should wholly succeed, but also impossible that we should wholly fail; the result is truly "in the eye of the beholder," as he sees it so will it be to him.

Colored Glazed Tile at the Exposition

Remarkable examples of the use of colored glazed tile in exterior and interior decoration may be seen in the California State Building and the Fine Arts Building, permanent buildings of the Panama-California Exposition at San Diego, California.



Panel of the Great Dome, California State Building, Panama-California Exposition, in colored glazed tile designs and letters; manufactured by the California China Products Company.

All the tile used in these buildings was manufactured by the California China Products Company of National City.

The style is pure Spanish-Colonial, on which the architect, Bertram G. Goodhue, is among the foremost American authorities. These buildings are the largest examples of pure Spanish-Colonial style in the United States. Ten thousand feet of brilliant colors, in bright glaze tile, have been used in them.

The difference between the bastard "mission" architecture so prevalent in the West, and the Spanish-Colonial style lies in the use by the latter of masses of bright colored glazed tile to relieve those plaster and cement monotones which render our city building and country residences monotonous and uninteresting. Color is demanded by our climate and sun here, as in every country where the sun is bright, the sky generally clear, and nature's color scheme usually brown rather than green.

England prefers a drab color and monotone in its buildings, because its humid climate furnishes green through the year as a bright basic color all around such drab buildings.

California and the West generally have for a large part of the year a naturally dull background of browns, demanding of buildings set against this drab background such brilliance in coloring as will furnish needed relief to the eyes of the owner and passerby. Italy, Spain, Morocco and Algeria, with climates similar to ours, realized centuries ago the absolute demand for bright building colors, created by that brown background which nature has furnished them.

For the first time in California, a partial expression of this need for bright coloring has been furnished by Mr. Goodhue in the above buildings, and by Bakewell & Brown of San Francisco in the Santa Fe Station at San Diego.

Wisely, a partial color expression only has been made, since the full use of color, as in Spain or Italy, would have been too great a deviation from present American custom, and therefore a shock to eyes accustomed to accept without protest our dull cement or plaster construction. Both of these buildings could have been improved by vertical and horizontal lines of tiles in bright colors, on pillars and facades, but the architects doubtless felt that in educating the public into the use of Spanish-Colonial color schemes, caution is needed at first.

Mission architecture, as seen in California, is Spanish-Colonial deprived of its solidity by the use of cheap and impermanent adobe (sun-dried brick) construction, and deprived of its color decoration. Poverty explains these deviations. The Mission Fathers were poor; at times starving. Their artisans were half wild Indians accustomed only to brush shacks. From what they had they produced remarkable results, but not results considered as complete by them. Had California remained under the Franciscans for a century, there would have resulted that same permanent, highly colored Spanish-Colonial type of cathedral, which is characteristic of the richer and longer settled parts of Spanish-America.

Wainscot Panel, Fine Arts Building, Panama-California Exposition; manufactured by California China Products Company.

Nothing could have more greatly surprised those highly educated and artistic monks, than to find that their poverty has bequeathed to California and the West generally, this

Detail View Main Entrance to California Building
Panama-California Exposition
Cram, Goodhue & Ferguson, Architects

View of California Building from Garden
Panama-California Exposition
Cram, Goodhue & Ferguson, Architects

Arcade and Tower of Commerce and Industries Building
Panama-California Exposition
Frank P. Allen, Jr., Architect

Sacramento Valley Building
Panama-California Exposition
Frank P. Allen, Jr., Architect

Detail Sacramento Valley Building
Panama-California Exposition
Frank P. Allen, Jr., Architect

East Wing of Commerce and Industries Building
Panama-California Exposition
Frank P. Allen, Jr., Architect

View along Prado from Home Economy Building
Panama-California Exposition

View in Botanical Gardens
Panama-California Exposition
Frank P. Allen, Jr., Architect

East Corner View of Varied Industries Building — Panama-California Exposition
Frank P. Allen, Jr., Architect

Detail of Doorway, South Front of Varied Industries Building — Panama-California Exposition.
Frank P. Allen, Jr., Architect

View of Fine Arts and California Building from Canyon — Panama-California Exposition
Cram, Goodhue & Ferguson, Architects

View in Parks and Gardens — Panama-California Exposition

New Mexico Building — Panama-California Exposition
I. H. & W. M. Rapp, Architects

Nevada State Building — Panama-California Exposition
F. D. DeLongchamps, Architect

Detail View of Food Products Building from Botanical Gardens
Panama-California Exposition
Frank P. Allen, Jr., Architect
Bertram G. Goodhue, Consulting Architect

Botanical Building — Panama-California Exposition
Frank P. Allen, Jr., Architect

Lily Pond and View of Parks and Gardens — Panama-California Exposition

Detail View of Food Products Building from Botanical Gardens
Panama-California Exposition
Frank P. Allen, Jr., Architect
Bertram G. Goodhue, Consulting Architect

Botanical Building — Panama-California Exposition
Frank P. Allen, Jr., Architect

Lily Pond and View of Parks and Gardens — Panama-California Exposition

Entrance to Home Economy Building

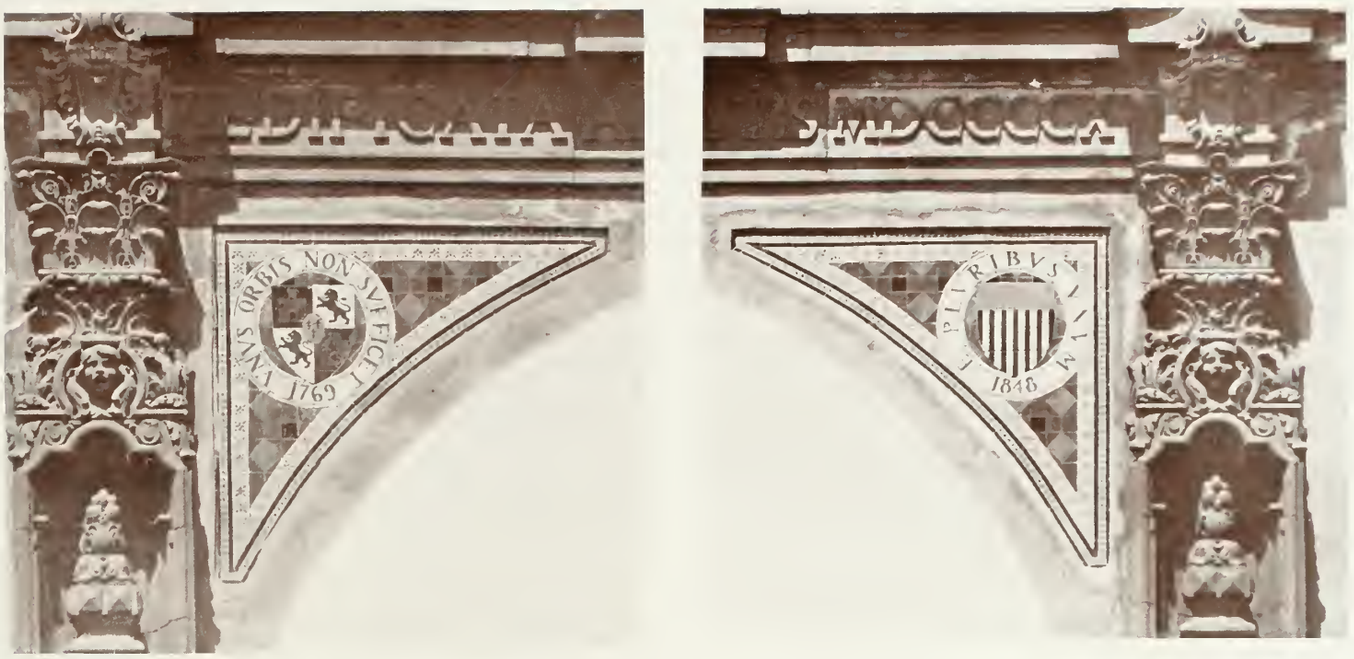
Patio of Southern Counties Building

Panama-California Exposition
Frank P. Allen, Jr., Architect
Bertram G. Goodhue, Consulting Architect

Southern California Building
Panama-California Exposition
Frank P. Allen, Jr., Architect
Bertram G. Goodhue, Consulting Architect

Prado from Plaza de Panama—Panama-California Exposition

Corner of a Quiet Patio — Panama-California Exposition



Left and right side of arch, California State Building, Panama-California Exposition. The tile was manufactured by California China Products Company.

dun-colored Mission style. If we may judge by the brilliant building colors of Mexico and South America, their California churches must have been a constant trial to the Mission Fathers' eyes, and a constant expression of a poverty which compelled them to worship God in temporary and incomplete buildings. That Americans who are rich should imitate in construction this poverty, while so profuse and regardless of money in other ways, is one of those curious misreadings of history, possible only in a state too much occupied in money-making to spend its money artistically or with architectural accuracy.

It is said that the brilliant tiles at the top of the tower of the California State Building, from any point of view, easily dominates everything, and correctly so said. Colored glazed tile always dominates all true Spanish-Colonial buildings. Color is the essence of the Spanish-Colonial style and has always been given, and can only be permanently given, through colored glazed tile. Prominent architects have said that the tile used compares favorably with those produced at Pueblo, Guana Juato and elsewhere during the great days of Mexico. This is true, since all the tile then used came from Spain, and the old Spanish colors are used in the State building.

The tiling used in the permanent buildings of the San Diego Exposition is patterned after those beautiful Moorish tile that decorated the ancient buildings of Southern Spain and Northern Africa, and which furnished inspiration to the builders of New Spain. The California China Products Company of National City having developed, under Mr. Goodhue's supervision, a series of glazes especially for this building.

The colors are bright and the glaze of high luster. Some of these colors were only obtained after a long series of experiments, as they required materials and firing conditions approximately the same as were used by the ancient Moorish potters. The black is the brilliant black of a piece of newly fractured coal; the yellow is bright and pure, with neither a green nor an orange cast; the blue is practically indistinguishable from the famous Moorish blue found in many highly prized specimens of antique tile; the green has a bright golden cast, as though flecks of gold were scattered through the glaze; the white is soft and grayish, like all the white glazes of olden times.

Mr. Goodhue has insisted throughout the whole work that the tile must be delivered just as it comes from the kiln, without any regard for the slight natural variation in shade and size found in all products of burned clay. He has allowed a three-sixteenth inch joint throughout, which permits a slight irregularity in setting, very pleasing and restful to the eye.

Mr. Goodhue's free use of colored glazed tile on these buildings marks the dawn of a new era in the architecture of our Western States, where gray concrete and dead white plaster are ill mates for bright sunshine and blue sky.

The introduction of Moorish hand-painted continuous design tile, with the recovery of these old Moorish glazed colors by the California China Products Company of National City, is of importance to every architect in the West, as it enables them to meet that demand for color expression in building, which our climate creates, and which is so essential to nature's color scheme in the West, that every building without color will soon be a reproach to the taste of its owner and architect.

At present the advertising value of a tasteful color exterior is enormous because of the rarity of such good taste. Later the advertising value to a city itself, of such uniform color expression in all public buildings, will be equally great. Marble, which expresses only coldness, impermanence and unsuitability for our climate, has had its day. With these San Diego Exposition buildings has come the day of bright-colored, cleanly and permanent glazed tile.

This is demanded by Spanish-Colonial architecture just as Spanish-Colonial architecture is demanded by our Western climate.

When one finds in every climate similar to ours, whether in North America, South America, Europe or Africa, the same type of bright colored tile decorations, one realizes that the Moorish or Spanish-Colonial color scheme of bright glazed tile for exterior and interior use is a climatic demand which, sooner or later, our Western architects will meet.

Map of Santa Fe System, San Diego Depot

The Santa Fe Station, San Diego, California, is the largest station used by a single railroad in the United States, and also the first station in the United States to use the pure, highly decorated and colored Mission or Spanish Colonial architecture.

With the courtesy for which the Santa Fe Railroad is noted, they have made their San Diego station (which is a type of the new stations to be erected by this railroad) both beautiful in form and in color. Also by the use of clay products throughout and largely colored glazed tile, the whole interior of the station is not only beautiful, but exquisitely neat and permanently clean.

Having decided on the use of this large amount of colored glazed Faience tile, the Santa Fe Railroad called on the California China Products Company for a colored matte glazed map (in 6-inch units) of their whole system from the Pacific Ocean on the West to Chicago on the East and the Gulf of Mexico on the South.

This map has been recently finished and set in the Santa Fe station, San Diego, and is attracting universal attention, not only as an advertisement (and one of the best possible advertisements) for the Santa Fe Railroad, but also for its beauty and for its utility to the traveling public. The idea is to enable any intending traveler to locate his home station and his best way, or the way preferred by him, for reaching his destination. The use of such a map, which is always attractive and always clean, and moreover is absolutely permanent under all conditions, is one of the new features of the attempt to make traveling easy and attractive for the general public.

The size of the map permits a large amount of detail and with larger maps a still greater amount of detail would of course be permissible.

Before entering on the actual manufacture of this map, the California China Products Company carried on a series of experiments to determine the most suitable type of glazes for work of this character. The ordinary "matte" finish glazes, though much duller in surface than the "bright" glazes, still possess considerable power of reflection, resulting, under certain lighting conditions, in a flare or flash of "high light," in which color and detail is lost. It was considered desirable to eliminate this feature in a work of this character, and after a number of experiments, the company succeeded in producing a glaze entirely devoid of this objection. It is an extremely heavy water-marked matte glaze with a luminous, velvety surface, which is almost wholly non-reflecting, so that from whatever angle or in whatever condition of lighting the map is viewed, no "high lights" can intervene to blur the color or outlines.

The states are developed in soft, rather light shades of buff, pearl gray, lavender gray, and green, the rivers and lakes in a light blue, and the ocean in dark ultra-marine blue. State boundaries are in dark seal brown, and the Santa Fe Railroad lines in matter black, with towns marked by black circles enclosing a white dot. The larger cities and important junction points are distinguished by white circles enclosing red dots. Names of states are in seal brown, and of towns in a heavy brownish black outline which projects slightly above the glaze surface.

At the base, the letters of the words "The Atchison, Topeka and Santa Fe Railway System" are in cream white on a background of gun-metal black matte glaze. The whole map is surrounded by a 6-inch border of hand-moulded cap, projecting about two inches from the general surface of the map, which serves as a frame.

Map of the Atchison, Topeka & Santa Fe Railway System, manufactured in colored matte glazed tile (6-inch units) by the California China Products Company, National City, California, for Santa Fe Station, San Diego.

By carrying the outlines of the states, etc., independently of the tile units themselves, it has been possible to use quite readily complexities of design in this map and in other similar work in the way of Faience tile signs, tablets and armorial bearings executed by the California China Products Company, which can be approached only very imperfectly, and then with extreme labor and difficulty in any system of mosaic work, where each unit is of a single color. The nature of their work in this map corresponds in a way to the Japanese method of Cloisonne decoration, though of course on a greatly magnified scale. The glazes are practically inlaid, each in its proper compartment, separated by an outline of special composition, so that several colors often appear on the same unit. By careful selection of colors, the different states stand out distinctly, yet in harmony with their neighbors, and the unusual type of glaze used causes the whole map to glow with a velvety luminescence which is at once vivid and yet soft and pleasing. The lettering used on this map is of general interest, since the same system permits most striking, cleanly and permanent designs, for firm names, business statements, and advertising purposes on building fronts, department stores, floors, sidewalks or wainscots. The novelty attracts immediate attention and their beauty holds attention.

These tile maps have a secondary use which promises to be even more important than their railroad use. Namely, in school rooms. It is well recognized by all teachers that geography is difficult to teach and still more difficult (if not impossible) to imprint permanently on children's minds. If, however, a tile map of county, states, United States, or as may be, is on the wall of a school room facing the children they are attracted by the beauty of the map and have imprinted on their minds permanently all the details shown on the map. It is not study which does this. On the contrary, it is done in their otherwise idle moments, when they learn willingly because not forced to learn. The methods suggested and being adopted for school room use of such map lies in a simple map with little detail always in view in the kindergarten. In each grade, as the child rises through the schools and high schools, a new map, with greater details, is before him in each new school room.

It follows, therefore, that by the time he has finished his school course he knows not only his home county and home state, but has a permanent acquaintance with the main facts of geography throughout the world. This knowledge is permanent because learned in an attractive way and learned without force. It is well recognized that the memory acts quickly and permanently when it desires, but on the other hand it is difficult to force the memory and obtain permanence. Few people have any difficulty in remembering the combination of their safe. It is imprinted on their minds with ease and remains permanently, as a rule. With children, the same thing applies regarding these maps. They are pleasing to the eye. They are not work. They do not in any way represent work, nor unpleasant thoughts. Therefore the memory acquires them and holds them without effort, since it is only the distasteful in school matters—or, in other words, that which represents work—which is difficult to imprint on the mind of the child.

There is little question but what these maps will soon not only be largely represented in railroad stations throughout this country, but also in school rooms wherever modern schools exist.

Current Notes and Comments

Architect Max Umbrecht has opened offices in the Arcade Building, Seattle.

Architect H. Thomas, formerly of Chicago, has opened offices in Port Angeles, Wash.

Architect A. J. Bain, San Francisco, formerly with offices in the Phelan Building, is now located at 380 Russ Building. Associated with him is A. M. Hardy.

The following applicants have been granted certificates to practice architecture in California: John K. Branner, Stanford University, and Bert E. Remmel, Porterville.

O'Brien Bros., Inc., architects and engineers, San Francisco, have moved from 200 Chunie Building to 240 Montgomery Street. The company is composed of W. J. O'Brien, A. T. O'Brien and A. L. O'Brien.

Architect W. R. B. Willcox, Seattle, Fellow of the American Institute of Architects, recently attended a meeting of the Board of Directors of the Institute at Washington, D. C. Mr. Willcox is a member of the Board of Directors.

Architects Braunton & Leibert, well known in Seattle, where they formerly conducted an office, are now located at Two Republics Building, El Paso, Texas, where, it is reported, they are enjoying a most satisfactory business.

Chas. E. Richardson and Clay N. Burrell, architects and engineers, recently opened offices in the Albany Building, Oakland. Mr. Richardson comes from the East, where he has had many years of experience in large offices, including those of McKim, Mead & White. Mr. Burrell is well known in Oakland, having designed many commercial apartments and hotel buildings. The firm has working plans near completion for a brick and apartment building, totaling $175,000.

D. Andrew, Jr., general sales manager of Berry Bros., who recently toured the Pacific Coast, has returned to Detroit.

J. B. Losey, formerly architectural representative for Berry Bros., with headquarters at the San Francisco office, recently left on a trip to the Northwest, where he will have charge of the Washington, Oregon, Idaho and Alaskan territories.

The Otis Elevator Company, Portland, has moved from its old location at 88 First Street to a building at Thirteenth and Burnside streets. This building was especially erected for the use of the company and is ideal in every way. A. J. McComb is manager of the Portland office.

The Board of Regents of the University of Michigan has changed the names of its Departments of Engineering and Architecture to Colleges of Engineering and Architecture.

In this organization the College of Architecture controls its programs in architecture and architectural engineering, while the College of Engineering controls the various courses in civil, mechanical, electrical, chemical and marine engineering.

There have been a number of lectures by visitors recently; one by Stephen M. Wirts on Furniture Design; another by the well-known painter, Joseph Lindon Smith on the Temples at Anchor Wat in Cambodia; Theodore W. Koch, author of "Carnegie Libraries," on the Planning of Libraries; George Gibbs, Jr., on City Planning, and C. L. Lewis, on Building Superintendence.

Exhibit of Los Angeles Pressed Brick Company at the Panama-California Exposition.

We show herewith the brick and tile display made by the Los Angeles Pressed Brick Company at the Panama-California Exposition at San Diego. The Northern California representative of this concern is the United Materials Company, Crossley Building, San Francisco.

mated. The slogan, "Build with Brick," is convincingly argued and advanced in this interesting exhibit.

Rug brick, the latest product of this company, is shown to advantage. Its wide adaptability and useful effect is easily manifested.

Modern Residence equipped with Pitcher Disappearing Doors, Adjustable Hangers and Patented Frames, as installed by National Mill & Lumber Company, San Francisco.

While the design of this exhibit is considerably different from that installed by this company in the Varied Industries Building at the Panama-Pacific International Exposition, the same pleasing and artistic effect has been carried out, and the opportunity for a practical demonstration of the wide uses of this product has been most successfully consum-

Rug brick has met with considerable favor at the hands of Pacific Coast architects since it has been placed on the market by the Los Angeles Pressed Brick Company under its license agreement with the Hocking Valley Products Company to manufacture the product locally.

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This company deserves considerable praise for its efforts in presenting such complete and interesting exhibits as are found at the two expositions. They have not spared money in assembling exhibits of primary interest to architects.

♣ ♣ ♣

The Nephi Plaster & Manufacturing Company of Salt Lake City executed a big contract in furnishing the plaster for all exterior and interior walls of the buildings at the Panama-California Exposition. Nephi plaster has accorded unusual satisfaction according to statements of the officials of the exposition. This company has been awarded many medals at the several expositions for the high grade of its products, which are manufactured from the largest and purest deposits of gypsum in the world.

The Hoffman Heater Company has opened an agency at 115 West 17th Street, Los Angeles. Mr. Chas. F. Stamps, formerly with the Pittsburg Automatic Gas and Water Heater Company, is manager of the Southern California branch.

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The frontispiece, the modeled portions of the tower and the two gateways to the Plaza de California at the Panama-California Exposition were executed in concrete stone by the Tracy Brick & Art Stone Company of San Diego from models executed by Piccirrilli Bros of New York. The statues and busts of the frontispiece, which depict the principal characters in early California history, with Padre Junipero Serra at the top, have been beautifully modeled, and are a source of much attention.

Pacific Coast Chapters, A. I. A.

THE ARCHITECT is the official organ of the San Francisco Chapter of the American Institute of Architects.

San Francisco Chapter, 1881—President, William B. Faville, Balboa Building, San Francisco, Cal. Secretary, Sylvain Schnaittacher, 233 Post Street, San Francisco, Cal.
Chairman of Committee on Public Information, William Mooser, Nevada Bank Building.
Chairman of Committee on Competition, William B. Faville, Balboa Building, San Francisco.
Date of Meetings, third Thursday of every month; annual, October.

Southern California Chapter, 1894—President, A. C. Martin, 430 Higgins Building, Los Angeles, Cal. Secretary, Fernand Parmentier, Byrne Building, Los Angeles, Cal.
Chairman of Committee on Information, W. C. Pennell, Wright & Callender Building, Los Angeles.
Date of meetings, second Tuesday (except July and August). (Los Angeles).

Oregon Chapter, 1911—President, A. E. Doyle, Worcester Building, Portland, Ore. Secretary, William G. Holford, Chamber of Commerce Building, Portland, Ore.
Chairman of Committee on Public Information, William G. Holford.
Date of Meetings, third Thursday of every month; annual, Oc-annual, October.

Washington State Chapter, 1894—President, James H. Schack, Lippy Building, Seattle, Wash. Secretary, Arthur L. Loveless, 513 & Callender Building, Los Angeles.
Chairman of Committee on Public Information, J. S. Cote, 520 Haight Building, Seattle.
Date of meetings, first Wednesday (except July, August and September), (at Seattle except one in spring at Tacoma); annual, November.

SAN FRANCISCO CHAPTER, A. I. A.

There was no meeting of the San Francisco Chapter during the month of May, owing to the absence of a quorum on the regular meeting night.

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SOUTHERN CALIFORNIA CHAPTER, A. I. A.

Los Angeles, California, May 17, 1915.

Minutes of the Eighty-Fourth Meeting of Members: The eighty-fourth meeting of the Southern California Chapter of the American Institute of Architects was held at the Hollenbeck Cafe, Los Angeles, on Tuesday, May 11, 1915.

The meeting was called to order at 7:40 p. m. by Past President John C. Austin, in the absence of the President and Vice-President.

The following members were present: J. E. Allison, John C. Austin, J. J. Backus, L. W. Barnett, J. J. Blick, A. M. Edelman, Lyman Farwell, Chas. Gordon, Elmer Grey, John C. Hillman, Frank D. Hudson, J. W. Krause, John P. Krempel, S. B. Marston, B. M. Morris, Octavius Morgan, Robert H. Orr, T. F. Power, F. L. Stiff, August Wackerbarth, Albert R. Walker, H. F. Withey, G. B. Van Pelt, Jr., Wm. H. Willson.

As guests of the Chapter were present Dr. D. W. Edelman; G. D. Donald and C. J. Shults, stereopticon operators; John D. Bowler and Wm. Delamore of the *Builder and Contractor*, and W. E. Prine of the *Southwest Contractor*.

The minutes of the eighty third meeting were read and approved.

Following the reading of the minutes, Past President John C. Austin announced the setting aside of the regular order of business for the purpose of listening to Mr. A. M. Edelman's paper on his trip in Egypt. This most interesting paper was illustrated by stereopticon slides

Following Mr. A. M. Edelman's talk, by motion made, duly seconded and carried, a hearty vote of thanks was accorded Mr. Edelman for his most interesting and instructive paper.

For the Board of Directors, the acting Secretary reported that two meetings had been held, one upon April 21st, at which meeting the application for regular membership of Mr. Winsor Soule had been received and the Secretary had been instructed to send to members letter ballots. The second meeting had been held on May 11th, at which meeting letter ballots were opened and Mr. Winsor Soule had been declared unanimously elected to regular membership.

For the Committee on Public Information, Mr. Elmer Grey presented certain objections to methods employed by the Los Angeles City Art Commission in criticizing architectural works and suggested that the Southern California Chapter offer the services of a committee of three to the Mayor, they to act in an advisory capacity to the Municipal Art Commission in all problems purely architectural. Motion to this effect was made by Mr. Octavius Morgan and duly seconded. Discussion followed relative to the matter, and it was pointed out by Mr. J. J. Backus, an ex-officio member of the Art Commission, that little could be accomplished at the present time by the method proposed in the resolution. It was further pointed out that at the coming election a Board of Freeholders would be elected to frame a new charter and that this Chapter could best accomplish its ends by leaving the matter in the hands of the Chapter's City Planning Committee, with authority to take the matter up after the election. After Mr. Morgan's motion was withdrawn the matter was left in this manner.

For the Committee on Contracts and Specifications, the acting Secretary read a report from the chairman, Mr. Bergstrom, which recommended the endorsement of the aims and principles set forth in the accompanying documents from the Southern California Electrical Contractors and Dealers; recommended the endorsement of their unit price basis for computing extras and credits; recommended the endorsement of their general form of specification and the standardized list of materials and further recommended that reasonable preference be accorded Association members in requesting bids on work, in view of the Association's guarantee of all works performed by one of their members. By motion made, duly seconded and carried, the Chapter deferred action on the requested endorsement until the Electrical Association had submitted copies of the aforesaid documents to all members of the Chapter.

For the Committee on the Law of 1872, Mr. J. E. Allison presented a lengthy report outlining the history of this Chapter's attack on the law and the final successful repeal through their efforts. A unanimous note of thanks was extended to the committee for their able work in bringing about the repeal of this law.

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Communications were next read as follows:

From the Bureau of Housing Commission, City of Los Angeles, with enclosure, reporting the award of the jury in the Los Angeles Housing Commission's competition. Documents were ordered filed.

From S. Tilden Norton, Vice-President, advising this Chapter that approximately 115 eastern Institute members would visit the Coast on the special excursion arranged by the Institute authorities. This excursion would likely take place some time in the month of November.

From Mr. A. F. Rosenheim, acknowledging receipt of his appointment to the Committee on Resolutions on the death of Mr. W. S. Eames.

From the Architectural League of the Pacific Coast requesting an expression from this Chapter as to the desirability of continuing the League's existence. This communication was deferred to be taken up under unfinished business.

From the City Planning Association calling this Chapter's attention to certain matters of city planning legislation. This communication was referred to the Chapter's Committee on City Planning.

Under the head of unfinished business, upon motion made, duly seconded and carried, the Southern California Chapter resigned from the Architectural League of the Pacific Coast.

The adoption of the A. I. A. Code of Ethics was deferred until the next meeting. The meeting adjourned at 10:50 p. m.

(Signed) FERNAND PARMENTIER,
Secretary.

By A. R. WALKER,
Acting Secretary.

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WASHINGTON STATE CHAPTER, A. I. A.

May 10, 1915.

Report of the May Meeting of the Washington State Chapter: The Chapter met at dinner at the Rathskeller, twelve members being present. A number of the younger draftsmen came in after dinner to listen to a talk by Mr. Stephen.

Aside from routine work, the following business was transacted: Louis Baeder was unanimously elected a member of the Chapter.

Messrs. Loveless, Gould and Cote, for the Committee on Architectural League of the Pacific Coast, reported informally on a questionaire sent out by the Board of Directors of the League, after which there was a general discussion as to the work and future of the League. The committee was instructed to formulate the ideas expressed in the discussion into a report, same to be acted upon at a special meeting of the Chapter.

Mr. James Stephen gave an illustrated talk on "Prehistoric American Architecture," showing many interesting pictures of the richly ornamented work of which many remains still exist in Mexico and Peru, many of the pictures being taken by Mr. Stephen during a trip to Mexico.

Mr. Walter Eberly spoke concerning the work of the draftsmen doing the work of the Beaux Arts Society, and asked the co-operation of the architects, by several of whom cordial responses were made. It was voted to appoint a committee of three to look into methods of co-operation with the draftsmen.

ARTHUR L. LOVELESS,
Secretary.

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OREGON STATE CHAPTER, A. I. A.

There was no meeting of the Oregon State Chapter during May.

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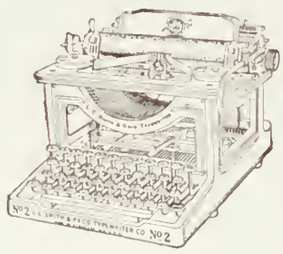

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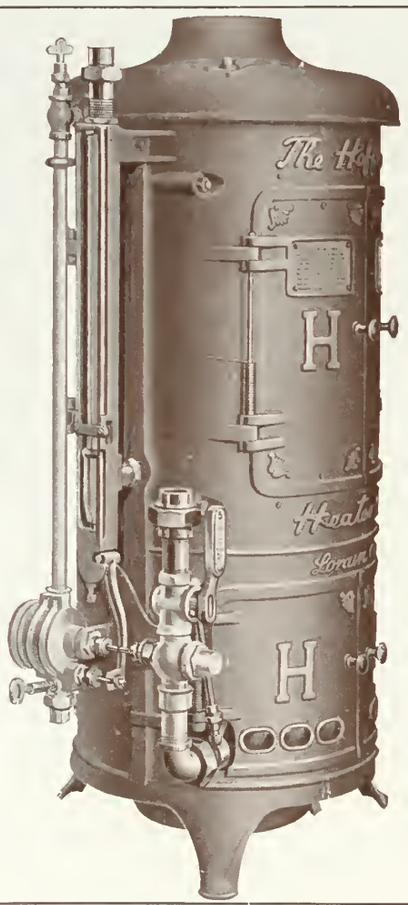

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